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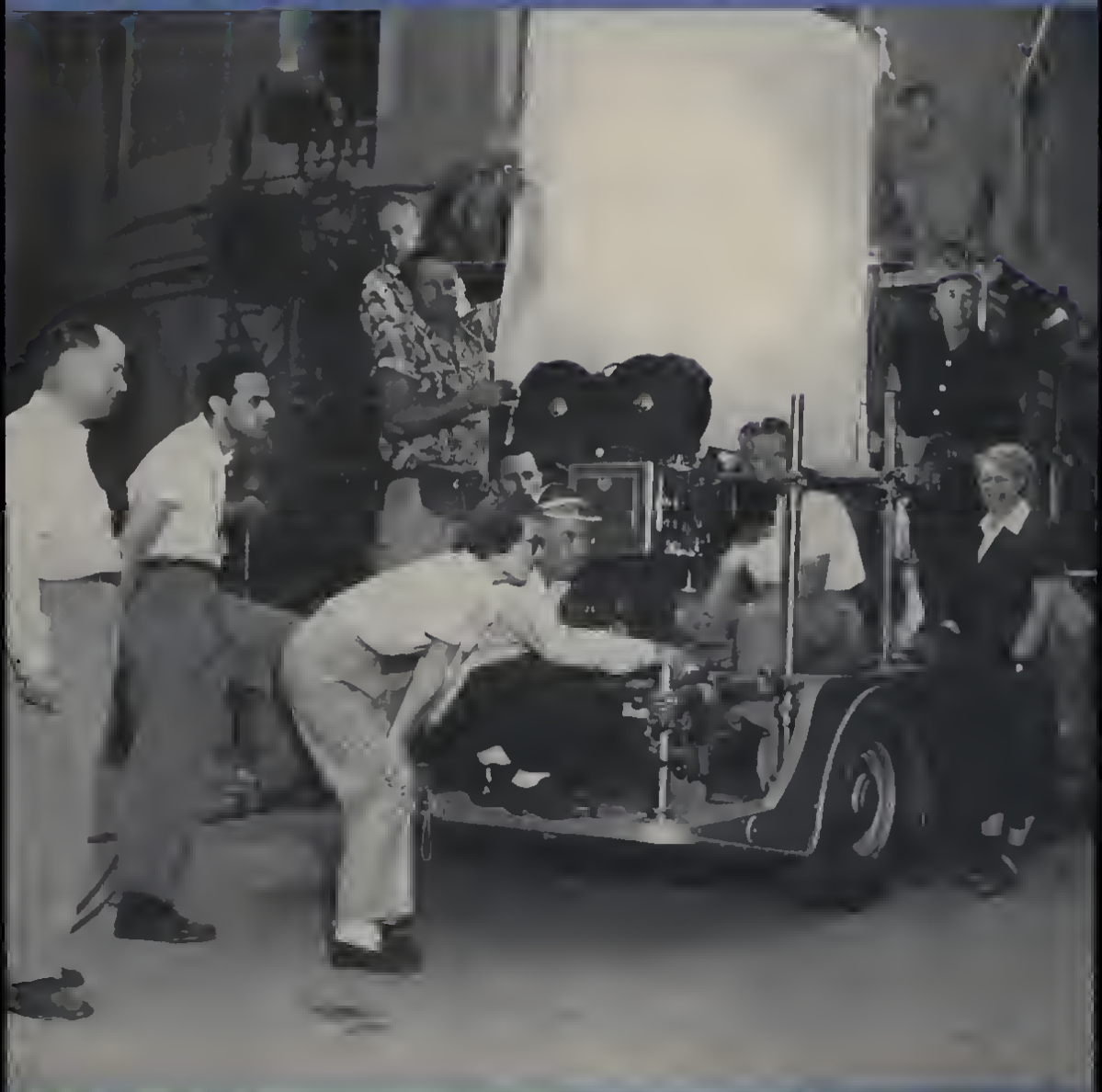

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AMATEUR CINEMATOGRAPHY

FEATURES

ON THE COVER

CAMERA ANGLE — Director of photography Robert Planck, A S C., (with eye shade) gives a few pointers on photography to Sarah Churchill during filming of Metro-Goldwyn-Mayer's Technicolor musical, Royal Wedding. Director Stanley Donen, assistant director Marvin Stuart and other members of crew are interested spectators. Picture also shows interesting use of huge diffuser in front of giant sun arc for special lighting effect — *Photo by Robert Quirk*

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A S C Agency, Inc, 1782 N Orange Dr, Hollywood 28 Calif Entered as second class matter Nov 18, 1937, at the postoffice at Los Angeles, Calif, under act of March 3, 1879 SUBSCRIPTIONS United States and Pan-American Union, $3 00 per year, Canada, $3 00 per year, Foreign, $4 00 Single copies 25 cents, back numbers, 30 cents, foreign single copies, 35 cents back numbers, 40 cents Advertising rates on application AUSTRALIAN REPRESENTATIVE McGills 179 Elizabeth St, Melbourne

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AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands Membership is by invitation only.

The Society meets regularly once a month at its clubhouse at 1782 North Orange Drive, in the heart of Hollywood On November 1, 1920, the Society established its monthly publication "American Cinematographer" which it continues to sponsor and which is now circulated in 62 countries throughout the world

Dominant aims of the Society are to bring into close confederation and cooperation all leaders in the cinematographic art and science and to strive for pre-eminence in artistic perfection and scientific knowledge of the art

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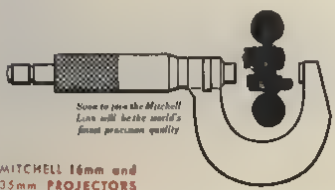

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Hollywood
Bulletin Board

CHARLES CLARKE, A.S.C. (center, front row), in Australia to direct the photography on Twentieth Century-Fox's Technicolor production, "Kangaroo," was feted in Sydney recently by Australian cameramen and heads of the cinema industry there. These included Arthur Higgins, Bill Trevise, Frank Gagnall, Frank McKechnie, David Eastman, Ron Horner, Denis Hill, George Heath, Errc Bierre, Sydney Wood, John Leake, and H. Stuart-Cedde.

November 1st is starting date set by Twentieth Century-Fox for its Technicolor production, "Kangaroo," to be filmed in Australia. Director of photography Charles G. Clarke, A.S.C., has been in Sydney several weeks preparing crews and camera equipment for the job. In all Clarke has five cameras and a small army of technicians at his disposal. Production will be shot with Fox's own cameras, using monopack, the picture edited in monochrome, and finally cut and printed from the original negatives in Technicolor. Result will be same as if Technicolor film and cameras were used.

In addressing Aussie industry group recently, Clarke said he believed present trends indicate artificial sets are largely going out of use. "They're costly to build, never as convincing as the real thing, and raise enormous problems of camera movement and cutting," he said. He also sees closed circuit television units eventually incorporated into motion picture cameras to provide electronic viewfinders for directors of photography, enabling them to keep an accurate check on what the cameras are taking, as they are taking it.

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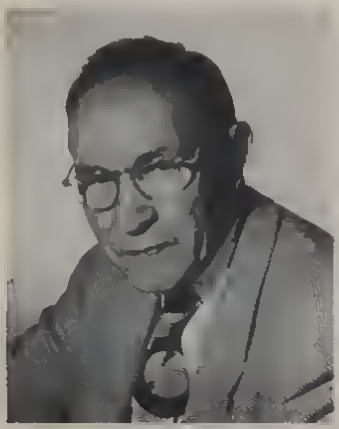


JOHN SEITZ, A.S.C., winner of the A.S.C. Picture Of The Month Award for photography of Paramount's "Sunset Boulevard."

John Seitz, A.S.C., has won his first award for photography of Paramount's "Sunset Boulevard." American Society of Cinematographers has singled out his cinematic accomplishments in this picture for its "Picture Of The Month" award for August. Picture is rated an excellent contender for an Academy Award and other national awards for its photography. Seitz, for many years one of Paramount's cinematographic stalwarts, will be remembered for such other outstanding photographic successes as "The Big Clock," "This Gun For Hire," "The Lost Weekend," "Miracle of Morgan's Creek," and "Five Graves To Cairo."

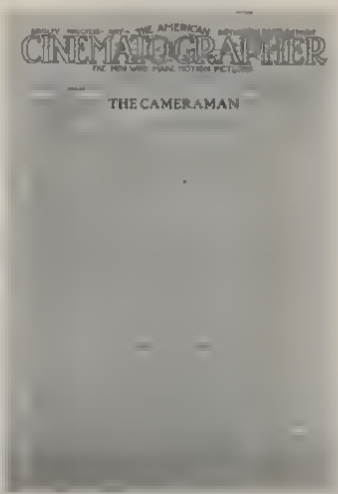
American Society of Cinematographers, last month admitted seven new members to its ranks. New resident members include Faite Brown, director of photography with Columbia Pictures; Ellis W. Carter, director of photography for past 20 years with Pine-Thomas and Paramount, now with Columbia; Linwood G. Dunn, director of photography, special effects, R.K.O.-Radio studios; Donald C. Glouner, director of photography at Columbia; Ernest Miller, director of photography at Columbia; and Harold E. Wellman, director of photography at R.K.O.-Radio. Elected associate member was William Eglinton, head of the camera department at R.K.O. Radio.

•

American Cinematographer is 30 years old this month. Three hundred sixty consecutive issues with never a miss is a proud record in this particular field. It would not have been possible without the enthusiastic cooperation and support of AC's thousands of subscribers and its many loyal advertisers, several of whom have appeared consistently in the magazine almost since its inception.

Today, *American Cinematographer* is read the world over wherever movies are made. It not only goes into the

(Continued on Page 397)



THE FIRST "American Cinematographer." Above is replica of Vol. 1, No. 1 issue of The American Cinematographer, published on November 1, 1920. Current issue marks publication's 30th year.

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COLOR EXPERT David L. Quaid, one of the nation's leading free lance cameramen, sets up his Maurer 16 mm., prior to shooting a scene for an industrial film. He and dozens of free lance cinematographers like him—know, use and recommend the Maurer camera.

ACE CAMERAMAN and leading film producer, Irving Hartley of Hartley Productions N. Y. C., shooting a scene at Chichicastenango, Guatemala for the Pan American World Airways color travel film "Wings to Mexico and Guatemala."

TOP ANIMATION TEAM—William S. Nemeth, Cameraman of Transfilm Inc., teams up with a Maurer 16 to work out camera effects for a slide motion picture. This leading film company selected Maurer as the 16 mm. camera that best fills its needs.

MAURER VERSATILITY AT WORK

Here are three examples of the unequaled versatility of the Maurer 16 mm. camera. Whether the demand is for hair-line accuracy... dependable performance under all conditions... unique features or simplified operation ...every phase of professional production has found Maurer to be the answer to all camera problems.

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THE SINGLE TV camera employed on many budget video shows is made to do the work of two or three by means of a dolly which enables the operator to follow the action in long, sustained shots, but with variety in the camera angles. It also requires a cameraman figuratively mounted on roller skates to keep up with demands of the changing action

THIS SAME IDEA has been adopted by producers of video films to add further economies to production of such films. More recently the multiple camera technique above has been employed in shooting films for television, the increased cost of cameras and crews being offset by economies in time, salaries of players and general overhead expense

Economy Prime Factor In Producing Films For TV

Careful pre-planning key to successful TV making, says KOTV's production director, citing influence of live show techniques in the photography of better films for video.

By HERB A LIGHTMAN

Production Director – KOTV-Cameron Television

IN THE PAST few years, which might conservatively be called the "trial and error" period of American television, certain techniques of production and transmission have become fairly well standardized. But even with the strides that have been made, it is obvious to those who work day by day in the new medium that the surface has only been scratched, and that TV is today on the threshold of a period of refinement during which we may expect a far greater degree of technical finish and production quality.

One fact that has emerged quite clearly during television's experimental years is that the motion picture is inseparably linked with television. There are even those who go so far as to predict that the motion picture industry will inevitably become "married" to TV. Whether or not this is true remains to be seen, but it is a fact that a large percentage of Hollywood technical facilities are being utilized at this time in the production of films for television. And although we have as yet only about 100 television stations in this country, there already has developed an acute shortage of acceptable films to supply the needs of those stations.

When one stops to realize that motion picture film (including kinescope recordings) accounts for from 50% to 100% of the programming on the nation's TV stations, the importance of the motion picture to the new medium becomes quite obvious. In fact, it is safe to assume that film will become more and more essential to programming as time goes on, even after coaxial cables do away with the necessity of kinescope recordings (which are admittedly a poor second both to straight live shows and direct motion picture photography).

There are several reasons for this: Firstly, the visual scope of live TV is definitely limited by such factors as budget, stage space, time transitions and mobility of equipment. Some of these limitations will be minimized as time goes by, but they can never be completely eliminated. Secondly, even if adequate rehearsal time could be given each TV show (which is impractical for at least a dozen reasons) the likelihood of "fluffs," both technical and dramatic, would still be ever-present. There are no *retakes* in TV, a fact only too painfully evident to those of us who also work in motion pictures. When a live scene goes out over the air, whether it is good or bad, there is nothing that can be done to change it. In filming, if a scene is not up to the standard of excellence we simply retake it until we are satisfied—and if the final footage still lacks pace or smoothness, we can work further improvements in the cutting room.

When films were first used on television in this country, it became obvious that motion pictures made for showing on theatre screens were not perfectly suited to the video medium, and that certain adaptations would have to be made in shooting films made for telecasting. Because of the relatively small size of the picture area of television receiver tubes, long shots were indistinct and lacked detail. Moving camera shots, especially those involving horizontal pans, often produced disturbing distortion at the picture edge. Lighting having a contrast suitable for satisfactory results on a theatre screen was found to be too harsh when the same films were projected on television.

Out of these observations emerged a new technique of motion picture production, a type of cinematography slanted expressly for the video tube. This "tele-

(Continued on Page 390)

INTERIOR of old Norman castle, built during the reign of King Edward I, was used for several interiors for "The Black Rose." Invariably director of photography Jack Cardiff was restricted to light units placed outside windows and throwing light into the interior. Result: simple and strikingly realistic illumination.

ONLY two M-R "Brutes" and a few 150-amp arcs were available for lighting cavernous interior of the massive stone castle.

Shooting A Medieval Documentary

Lighting ancient stone castles or interiors of desert tents, and painting desert sands black for night shots are just some of the technical problems encountered in photographing "The Black Rose."

By JACK CARDIFF, A.S.C., B.S.C.

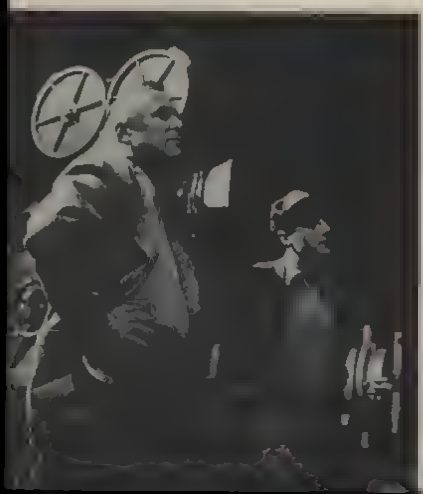
PARADOXICAL though it may sound, "The Black Rose" could justly be called a medieval documentary. This picture photographed in Technicolor, is notable for its realistic backgrounds in comparison with the usual artificial atmosphere of studio-built sets. The period film is perhaps the most difficult of all to make because costumes, wigs, "antique" sets and furniture are so much more obviously make-believe than modern settings and are instantly connected with amateur theatricals, historical pageants, charades and the like. Somehow, studio-built castle sets always look what they are—thin plaster facades; film suits of armour usually look terrible—dulled down for cautious cameramen until they resemble silver painted cardboard, costumes always look so glaringly new—and Technicolor certainly helps to put a new coat of paint on everything!

In "The Black Rose," director Henry Hathaway brought the welcome fresh air of realism into dusty concepts of the period picture. This realism is his keynote, as can be seen from all his great pictures in the past, but this time he had a problem—his authentic backgrounds were spread over many thousands of miles.

Well, it was done.

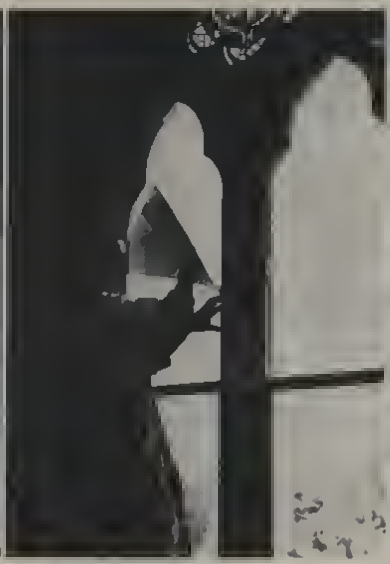
The story called for great stone castles in England, so we searched and found the genuine articles—magnificent Norman castles actualy built during the reign of Edward I. And when the story traveled to the exotic East, through shimmering deserts, snow-capped mountains and bustling Arab cities, so we traveled too, a colossal odyssey of over one hundred technicians and stars, 1000 camels, 500 horses and £2,000,000 worth of material.

It was conducted like a military campaign under "Generalissimo" Hathaway.



DIRECTOR Henry Hathaway and director of photography Jack Cardiff (right) line up a shot inside ancient Norman castle for "The Black Rose."

PHOTOFLOOD strip lights (arrows) mounted out of camera range in arches helped produce natural window glow in castle scenes



WHERE camera faced bright windows, neutral density filter gelatine were applied to surface of glass to balance lighting

INTERIOR of native's tent on a location in Morocco, showing some of the lighting equipment used for illumination

Air shuttle services covered the 1,800 mile air route, and daily air and sea shipments included such items as 150 tents, 12,000 arrows, 1,000 Mongol bows, 200 lances, 300 swords, 200 Chinese costumes, 200 Mongolian costumes, Chinese ornamental dragons and £3,000 worth of animal skins. All these costumes were worn daily for weeks before required, until they really looked as though they belonged to the wearer. Ty Powers' costume was really odd, cost practically nothing and was worn and stained with a realism no one could doubt.

Then Hathaway rightly despised wigs; those conventional curls always look about as real as Santa Claus at Macey's —and so the leading actors had the authentic Medieval close cut.

Every prop in the picture was closely scrutinized and, in most cases, studio-made swords, wallets, trunks, etc., were replaced with the genuine antique article.

Tyrone's white cap was originaly on the dusty head of an Arab boy in Morocco. I grabbed it, paid the boy a few pennies for it, and Ty used this hat in the picture. Although powdered with germicide, it was never washed!

Our suits of armour were shining authentic antiques. I had to be careful placing lights, but even a flare was better than that silver paint look.

All this realism paid unquestioned dividends, but I hardly need say it was difficult technically. After we had shot those tremendous desert scenes—long, long shots of hundreds of tents—we were then supposed to cut to the interior of a tent. Done later in the studio? Oh, no. Done right there on the spot! Inside a black camel-hair tent on a burning desert. Imagine doing dialogue scenes

(Continued on Page 394)

TENT INTERIORS were shot on actual locales in the burning desert of Morocco, aided by a few arcs and a 1000-amp mobile gas generator

SOMETIMES sunlight reflectors were put to use to augment light of the arcs in filming interiors of the black desert tents

Quick Change, Up Or Down

Thanks to new hydraulic lamp stand, key and backlight positions may be altered in less than sixty seconds.

By A ROE

HYDRAULIC lamp stand at minimum height Stand affords elevation range for Seniors and Brutes from five to 13½ feet

OPERATOR at hydraulic controls A flick of switch will elevate lamp stand to desired height, opening valve at left will allow it to descend

LAMP STAND at maximum elevation Used chiefly for key and back lights, it affords quick changes in lamp position without need for erecting or reconstructing parallels.

A COMPARATIVELY recent development in set lighting aids for motion picture studios is the electric-hydraulic lamp stand developed by Ralph Hoge of Thomas Rentals, Inc, Hollywood. Its chief function is to provide quick and easy change in elevation of key lamps on a set without need for erection or reconstruction of lamp parallels.

Where this lamp stand is not in use, often a director's sudden decision to alter a bit of action on the set means the key light and possibly the backlight must be raised or lowered. If the lamps in question are set up some distance from the floor on parallels, they must be removed temporarily and height of the parallels changed to conform with the lighting needs of the change in action

This new lamp stand makes such light changes possible instantly and without the costly delays entailed where parallels must be moved or altered. Where a script change means moving a player several feet forward from the position for which the lamps were originally placed, for example, a flick of a button lowers the lamps to the new height necessary to supply key and back light for the player's new position. If lamp angle must be changed, this may be done quickly by lowering the lamp completely, changing its angle, then elevating it again—all in a matter of a minute or less.

The lamp stand is designed to accommodate the heavier lamps ranging from Seniors to Brutes, or those lamps normally used for key lights or three-quarter back-lights and cross-lights for Technicolor. Elevation range (of lamp centers) is from five feet to 13½ feet. The stand may be fitted with a cross arm, if necessary, to accommodate special light placement in intricate sets In such cases, the cross arm is counterweighted to insure proper balance necessary for smooth operation of the hydraulic shaft.

The lamp stand base is the conventional tubular tripod type fitted with 10" by 2½" pneumatic rubber-tires and wheels, making possible use on location or lot as well as on the sound stage. At the base is mounted the hydraulic pumping mechanism and the electric motor drive, and here also is connected the cables leading to the grid. From the top of this housing two extension cables run to the lamphouse, and are ample to accommodate the largest lamps at the maximum height.

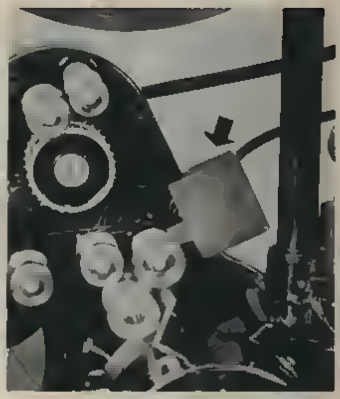
To elevate the lamp stand, the operator merely flicks a switch which sets the hydraulic motor drive in motion, raising the lamp at a moderate rate. To lower the lamp, a small valve is opened, allowing the stand to recede slowly When lamp has reached the desired level, the valve is closed, and the lamp remains stable at this position until changed again

Economy-minded independent producers, of course, have been the first to realize the money-saving potential of this equipment and as a result the stands are in almost daily use at Motion Picture Center and General Service studios in

(Continued on Page 401)

BELL & HOWELL'S Design 5205 Model D 35mm. continuous film printer has been greatly improved with eight new features.

THE 16mm PRINTER, Design 5205 Model J, also improved with same features as 35mm model plus a new "safety margin" feature.



NEW TYPE circuit interrupter, incorporating an Acra switch (arrow), now replaces old style contact-type circuit switch.

Bell & Howell Continuous Film Printers Improved

New features on both 16mm. and 35mm. machines increase final printing results and aid laboratory personnel in the handling of film.

By LEIGH ALLEN

NUMEROUS modifications and improvements of two Bell & Howell continuous film printers are such as to make them virtually completely new machines. All of the changes are the direct result of laboratory personnel suggestions resulting from actual field performance tests with the Model J 16mm. and Model D 35mm. printers. In other words, Bell & Howell Company sent its engineers out among its equipment users in the laboratories and studios of the motion picture industry and received first hand ideas and suggestions for certain improvements for what was already considered tops in film printing equipment in the industry.

Among the more important improvements are the stainless steel ball-bearing film rollers which repace the old solid cold-rolled steel bearings. All feed and takeup guide rollers on both the 16mm. and 35mm printers have been re-designed to include the new ball-bearing film rollers. This change is an important improvement in that it prevents binding of guide rollers and the consequent damage to film.

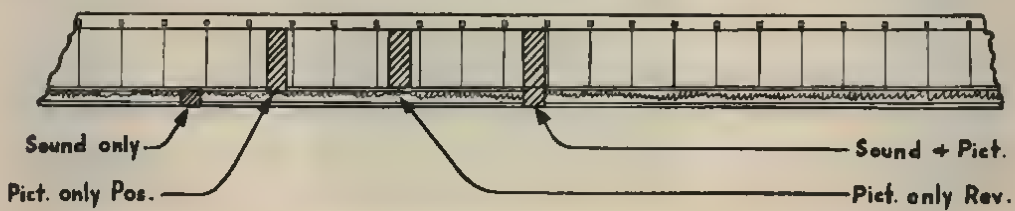
A new type circuit interrupter incorporating an Acra switch now replaces the old style contact-type circuit interrupter on both printers. This switch is pre-set at the factory for maximum efficiency. Much longer life is said to be a salient feature of the new Acro switch.

Both the 16mm. and 35mm. printers now feature a new type motor starting switch which is recessed in the printer pedestal, at the same location previously occupied by the old porcelain switch. The new switch is of the toggle type and is enclosed, thus eliminating all possibility of arc or flash.

To insure greater film protection, all printers are now equipped with friction-type feed flange film hubs that retard inertia of the film when the printer mechanism is shut off, thus avoiding unravelling of the fim roll, causing the snapping of the film on the feed flanges

(Continued on Page 394)

DIAGRAM BELOW shows how new printer jaw on the 16mm model allows a .006" unexposed area between sound and picture on reversal film. .006" double exposure on positive — providing a safety margin band between picture and sound track



Save The Surface And Save All

Growing use of lacquer coating for both 16mm. and 35mm. films safeguards negatives and extends life of release prints.

By FREDERICK FOSTER

INCREASING use of motion picture film outside of the large, well-equipped motion picture studios, such as in the 16mm. and television film industries, has brought with it a number of problems for producers arising from handling. Two factors which tend to impair screen quality are film abrasion and oil mottle. Abrasion or scratching is caused by careless handling of the film when rewinding the original negative from one reel to another; when handling the negative during the break-down process; when viewing the negative in a Moviola or other type of film viewer; or improper handling when projecting, cleaning, rewinding, code numbering, etc. Today, film producers are demanding positive protective measures that will safeguard their original negatives against such damage.

Oil mottle is another serious harmful effect which mainly concerns the positive or release print. Usually oil mottle is the result of running a film through a projector which has been carelessly lubricated so that some of the excess oil is transferred to the film where it remains until it is removed by a suitable cleaning process. Too often oil on film is not considered a dangerous condition and it often happens that oil that gets on a film during its initial screening remains there for the entire life of the film, greatly impairing its screen quality, of course.

The modern treatment of film, both color and black-and-white, as a protective measure against abrasion and oil mottle consists of coating both film surfaces with lacquer.

Lacquer coating affords many advantages which the practical minded film user cannot fail to ignore. Actually, no film surface will indefinitely resist abrasion and scratches—even treated film surfaces will become scratched. In this connection, however, lacquer coating provides a primary advantage, in that normal abrasions and scratches do not penetrate the protective lacquer coating to damage the film surface. Since the scratched lacquer coating may easily be removed and the film re-lacquered, indefinite protection is assured the film surfaces, and new print projection quality continues. This process can be repeated as long as the perforations are good, thus extending the useful life of the print.

The advantages of lacquer coating negative footage and other original films, especially if quantity prints are to be made from them, is definitely obvious. In lacquer coating the producer has a film protection process equally effective for originals and production prints.

Lacquer coating possesses additional virtues. For example, since it seals in the normal moisture content of the film, shrinkage and brittleness are reduced and the film remains pliable, thus minimizing breakage hazards in projection. This same sealing action of the lacquer coating tends to seal in the dyes in natural color film.

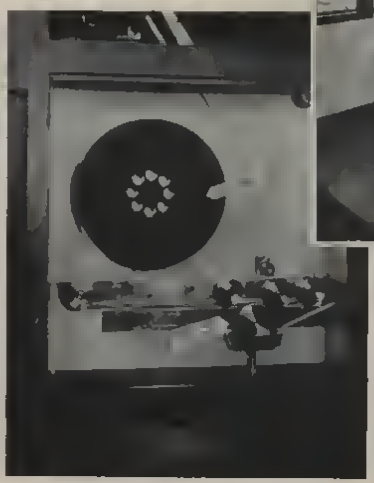
Danger of first run damage to recently processed film is virtually eliminated by lacquer coating. This is accomplished by the lubricating effect of the lacquer, which prevents chatter or strain on the perforations from emulsion gathering on the aperture or pressure plates. It is evident that by lacquer coating both sides of the film, extra protection is achieved for films used in continuous projectors, and for any film likely to receive extremely hard use by extended running.

The disturbing projection quality due to noticeable flicker caused by oil mottle on the film is probably considered a more serious problem than occasional abrasions and scratches, which usually escape the observation of the average audience.

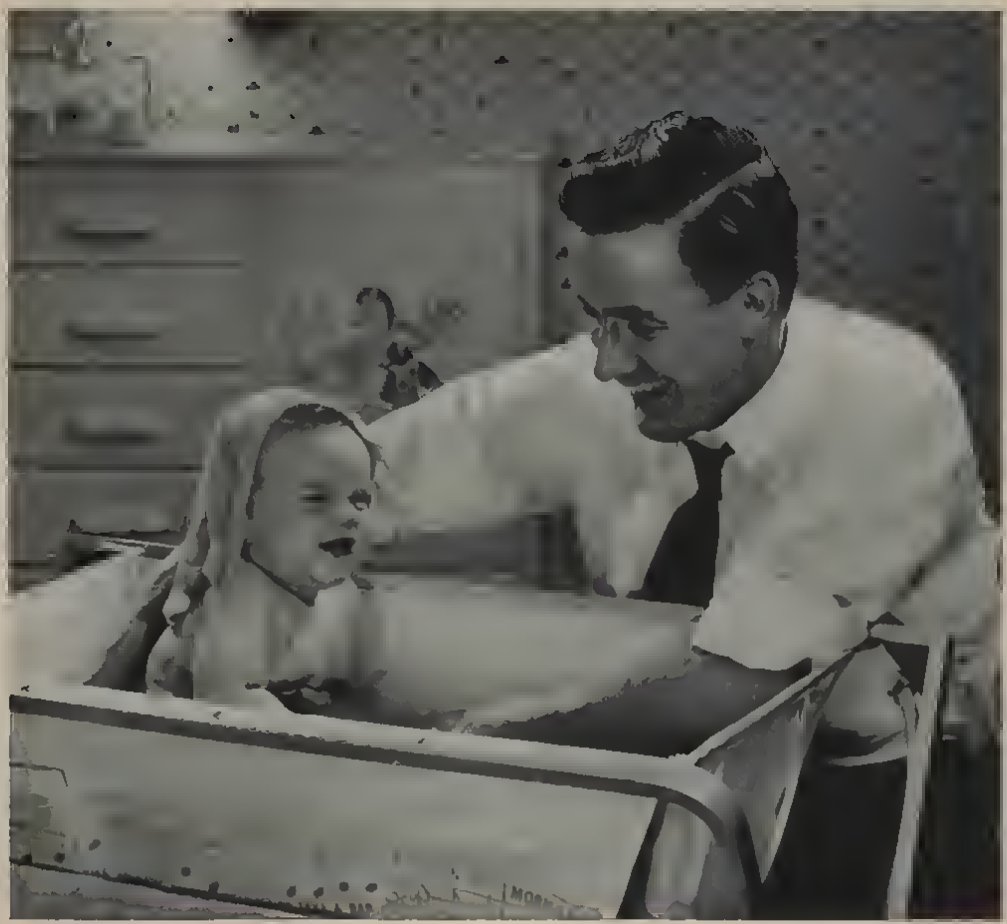
In coping with this problem, lacquer coating makes another distinct contribution to film protection and the requirements of excellent projection quality. Screen flicker due to oil mottle on the film is, for all practical purposes, undetectable with lacquered films. Since the glossy lacquer coating and oil spots on the film possess similar light transmission characteristics, the screen effect of oil mottle is practically eliminated. It is the difference in the transmission properties of uncoated film and oil spots that aggravates screen flicker. From the

(Continued on Page 393)

CORNER of Escar's motion picture laboratory, showing lacquer coating machine for 16mm. and 35mm. films. Controlled heat and filtered air quickly dries coated film.



GLASS-ENCLOSED dustproof lacquer applicator is shown at left. As film leaves supply reel, it travels over rotary applicator which deposits thin coat of lacquer on film surfaces.



Lots of *smileage* per foot

The happy photographer who "shot" this family scene is smiling a lot herself!

For more lifelike indoor movies use Ansco Triple S Pan Reversible—a super-fast film that makes it *easy* to get sparkling, clear home movies under artificial illumination.

Because of Triple S Pan's extreme speed, you can use *less* artificial lighting—move your lights *farther* away. Result? Your subject relaxes. Your baby smiles with glee.

Indoors or out, Triple S Pan's tremendous speed lets you stop down for extra depth of field. You keep your subject in needle-sharp focus over a much wider range.

You'll be delighted, too, with the pleasing contrast of your screen images. See how Ansco Triple S Pan Reversible Film helps to give your home movies that "professional" look.

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Organize Your Editing

Good editing depends not only upon the footage included in the final cut, but also upon that which is left out.

By CHARLES LORING

ACTUALLY it is quite easy to organize the editing of your films in such a way that the cutting becomes no chore at all. It can even be a very pleasant and creative experience if you don't let it overwhelm you. There is a mechanical or formula routine which is followed by professional cutters and which the amateur movie maker can adapt very conveniently to his own use.

Idealy the editing of a film should begin even before the shooting stage. If the cameraman will roughly outline sequences of scenes that he wants to shoot in a certain locale, he will not only save film and insure better continuity, but he will also be able to do quite a lot of his cutting in the camera—thus reducing the editing chore to a minimum. If such a scene list is made out in advance or at the time of shooting, have it handy as a guide when editing.

The first step in the organization of your cutting is to arrange the various rolls of film in order as shot and give each a consecutive number. Then project each roll or run through a viewer. If scenes were not "slated" during shooting, an identifying number should be scratched on the emulsion side of the first few frames of each scene. Badly-exposed or discard scenes should be marked so they can easily be culled out later. As the rolls are thus previewed, another descriptive list should be made of the scenes in chronological order, using the identifying numbers, and giving a brief resume of the camera angle of and the action in each shot. For example, the designation of one random scene might read: *Scene 28 - LS - Uncle Jack in motorboat pulling away from shore toward camera.* If you recall the action of your footage, brief descriptions such as this will serve to clearly establish the scenes when you start to assemble them later.

When all scenes on all of the rolls have been catalogued in this manner, you are ready to start "breaking them down." This consists of cutting the scenes apart and culling out those which have been marked for discard. The good scenes are carefully rolled up, taking special pains to avoid scratching or other damage. Each scene thus rolled is secured with a rubber band, and a slip of paper on which is marked the number of the scene is inserted under the band for instant identification. Most amateur film editors build or purchase pigeon-hole boards divided into 50 or 100 separate shallow compartments, each of which bears a painted number, similar to that shown in accompanying photo. Each scene is merely rolled up and placed in the compartment corresponding with its number.

Now you are ready for the process known as "cutting on paper." It is here that the descriptive scene lists which you made in breaking down the film really come in handy. Using these lists, you arrange and re-arrange the scenes in various orders until you achieve a pattern which you feel will have the desired continuity. Many editors find it handy to make out these lists using a separate 3 x 5 card for each scene, so they can be shuffled about with greater ease.

In doing this "paper" cutting, you are concerned not only with arranging scenes in their logical sequence according to continuity of action, but you are also interested in getting as much variety and pace into the editing as possible. You should see to it that each sequence is well established with a long shot, and that the locale is also re-established from time to time with a similar shot. You should endeavor to use your closeups for full effect, placing them where the action requires a close view of the subject for clarity or variety. Where it appears that you have left gaps in the continuity during shooting, scan your scene list for related scenes that may be used as cutaway shots to bridge these gaps.

Incidentally, there is no better way to learn how to cover a subject fully from the standpoint of continuity than to do your own editing. In the cutting room you will quickly learn what shots you neglected to make, and why these shots are so vital to a smooth flow of action.

(Continued on Page 396)

A WELL ORGANIZED editing table showing two of the important features mentioned in Mr Loring's article: the pigeon-hole film strip holder immediately above film viewer, and muslin sack film receptacle and pinning rack, left-center. Adequate tools make a simple task of film editing.

Advantages Of Variable Shutters In 16mm. Cine Photography

By JOHN FORBES

PERHAPS the least understood feature of the cine camera is the shutter. How it functions, what its effect is on the exposure, and the comparative results to be obtained with shutters of various size openings is something that is rarely considered by the novice cinefimer But to the advanced 16mm movie maker, all this is quite important, even though his camera may only feature a shutter of the fixed type.

To describe briefly the functions of the cine camera shutter, when we expose a frame of cine film, the film is held motionless in the camera for a fraction of a second Before the next frame can be exposed, the film must be advanced in the gate in order to bring an unexposed frame in place for the next exposure. During this advance of the film the light coming through the lens must be cut off momentarily, and this is the function of the shutter. In most 16mm. cameras the shutter is of the rotary disc type. Part of the disc is cut away to permit the passage of light to the film for the exposure. The disc shutter rotates continuously as the camera is operated.

Obviously, the larger the opening of the shutter, the more light reaches each frame of film and consequently the greater is the period of exposure But there are some definitely limiting factors. Most important of these is the mechanical problem of moving the film During the period between the exposure of two successive frames (that is, the time period during which the shutter is "closed"), the film must be started, moved, then stopped dead. Clearly, if the open part of the shutter is large, the film must accelerate, move and decelerate very quickly. If the open sector of the shutter is smaller, the film can be moved more slowly and, accordingly, more gently. But we pay for this less strenuous movement by getting less light for the exposure.

What has all this to do with ordinary camerawork, you may ask, remembering, of course, that changing speeds and shutter openings are possible only with a few cine cameras Well to explain further, suppose we have an ordinary still camera and the established exposure for a given shot is f/8 at 1/25 second If we shorten the exposure time to 1/50 second, we will have to open up the lens a corresponding amount—to f/5.6—in order to secure the same exposure.

It's the same in cine camera work Suppose we are using one of the popular cine cameras which has a shutter opening of 204°. This gives an exposure interval of 1/27 second at 16 f.p.s. If we shoot a scene with this camera and find that f/8 is the right stop to use, the resultant exposure will be different from what another cine photographer would secure with a camera having a smaller shutter opening Let's say the other photographer's camera has a shutter giving a 1/48 second exposure. If he is to match our exposure on the scene, he will have to shoot it at f/6.7 (or lens stop nearest this figure, i.e. f/6.3). If we, with our 1/27 sec shutter, are shooting at f/2.5, the other filmer will have to open up to f/1.9 to get comparable results; and if we are shooting at f/1.9 the other fellow with the faster shutter (giving less exposure per interval) won't be able to shoot the scene successfully at all, for he would have to use a lens opening of f/1.1 to match our exposure

Another point to consider is that by using the smaller lens stop, the lens will have much greater depth of focus than would the lens on a camera with a smaller shutter opening; and this difference would be increasingly noticeable as the lens was opened wider or focused on nearer objects, as for closeups

On the other hand, in the matter of getting clear pictures of fast-moving objects, the camera with the smaller shutter opening offers a distinct advantage. It affords a shorter exposure interval and this in turn means that fast moving objects will have less time to move during an exposure, and consequently less blurr will result.

Obviously, the solution to the shutter problem for the advanced amateur's cine camera is the adjustable shutter, same as found on standard 35mm. motion picture cameras. This would permit adjusting the shutter opening to suit the shot. All professional 35mm cameras used in the studios have variable shutters and most of them allow adjusting the shutter opening while the camera is running, if necessary. This has proven a very valuable adjunct in shooting scenes where the camera moves in and out of dark areas, or for trick effects where speed of a person or an object is to be altered without stopping the camera.

Of the 16mm. cine cameras in popular use today, two are provided with variable shutters, adjusted manualy by the operator—the Eastman Cine-Kodak Special and the Pathe "Super 16." This feature has been used mainly for making fades and lap dissolves, but it presents other cinematic possibilities also.

Here are some of the ways 16mm. cinefilmers may benefit their cinematography by varying the shutter opening—ways that the professional cinematographer long ago employed to improve the quality of his camera work:

Relative exposure intervals afforded by camera shutters of various size The smaller the shutter opening, the faster the shutter "speed" with greater ability to "stop" action

Most obvious, of course, is the making of fades and lap-dissolves. This in itself justifies the variable shutter as standard equipment on the advanced amateur's cine camera.

Next, and much more important, is the control of exposure without altering lens setting. Remember, reducing the lens opening increases depth of focus and increasing the aperture size reduces depth. Such changes between closely related scenes are not pleasing; and when light fluctuations, such as a cloud passing over the sun, for example, make such changes necessary within a scene, they are doubly objectionable. By controlling the light with the shutter, such depth of focus contrasts can be avoided.

If, for instance, we refer to the chart on page 144 of the new 1950 edition of the *American Cinematographer Handbook*, we see that if we are shooting on one of those days, say, when small clouds are obscuring the sun, we can set our lens at, say, f/8.3 and the shutter at 90° and get the same exposure as though we shot at f/11.3 with the shutter opened to 170°. With cameras having a variable shutter, when a cloud suddenly appears to reduce the light falling on the scene, the exposure can be kept uniform (in relation to preceding shots) by simply opening the shutter to a wider aperture. If the clouded light would be a normal f/8.3, all we need to do is open the shutter to 170° and we get the effect of increasing the exposure to the proper value without changing quality of our picture.

The same procedure may be followed in panoraming and in making moving camera (follow) shots. Suppose we are following a person with the camera, walking from bright sunlight into heavy shade. Let's say there is a good three-stops difference in the exposures between the lightest and darkest areas of the scene. We can begin the sunlit end of the shot with the camera lens open three stops wider than normal—say f/5.6—and the shutter closed down to about 50°. As our subject moves into the shade, the shutter is opened up to an aperture of 170°. Throughout the shot, both exposure and quality of picture will be uniform, for we offset the changing light by increasing exposure time from 1/115 to 1/34 second. The same expedient will also prove useful in super-speed "slow-motion" shots, as well as in making undercranked fast-action scenes.

Finally, the controllable (variable) shutter will prove its worth in scenes of fast moving action. By reducing size of the shutter aperture, exposure time is cut, resulting in crisp, blurrless pictures.

Entry Blanks Now Available For American Cinematographer's 1951 Amateur Motion Picture Competition

Judging and classification of films begins December 1st. Contest closes March 1, 1951.

MOVIE AMATEURS from all over the world will compete in American Cinematographer's 1951 Annual Amateur Motion Picture Competition. Unlike last year's contest, participants do not have to be a member of nor be sponsored by an Amateur Movie Club. This year, contestants will enter their films direct.

Inquiries regarding contest rules have been received from amateur movie makers in Britain, Holland, Italy, South Africa, France, India and Japan—indicating the widespread interest in AC's 1951 competition.

There are to be ten trophy awards this year for the ten best films submitted in the competition—*ten American Cinematographer Awards* presented by the American Society of Cinematographers.

Contest rules are simple:

Each entry must be wholly amateur produced, except for any titles and film laboratory work. Any sound accompaniment must be recorded exclusively by the entrant and/ or his amateur associates.

Film length limited as follows: 8mm., 400 feet; 16mm., 800 feet.

Each film reel and its container must be plainly and securely labeled with owner's name and address.

Films originating outside the continental United States should be securely wrapped or boxed, preferably in carriers which may be used for their return. Also, necessary arrangements should be made that will insure films passing all necessary customs and export-import regulations on their return.

All films must be shipped on reels and in cans to contest headquarters in Hollywood, *fully prepaid*. Entry blank should be mailed to contest chairman in advance of sending films. *There is no entry fee* for contest films.

Upon close of competition, all films received will be returned via Express collect and insured (in the United States). Contestants residing outside the United States should make the necessary arrangements in advance for the return of their films in keeping with their country's postal and import regulations.

Fees for return postage and insurance *for foreign films* should be sent contest chairman with entry blank. In most instances an International Postal Money Order will be the simplest way to handle this.

Films may be submitted on or after December 1, 1950. Closing date of competition is midnight, March 1, 1951. Results will be published in the April, 1951 issue of *American Cinematographer*.

As in the past the panel of judges who will evaluate films in this year's competition will be six prominent Hollywood directors of photography — all members of the American Society of Cinematographers and each an 8mm. or 16mm. movie making enthusiast.

Qualify your entry early by mailing in your entry blank without delay. Write today for your entry blank, using the coupon below.

Contest Chairman,
AMERICAN CINEMATOGRAPHER,
1782 No Orange Drive
Hollywood 28, Calif

Sir Kindly send me official entry blank for AMERICAN CINEMATOGRAPHER'S 1951 Amateur Motion Picture Competition I plan to enter an 8mm.____/16mm.____

film, length_____ft

Name_____

Address_____

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Handles 16mm EK Cine Special with or without motor, 35mm DeVry, B&H Eyemo with motor and 400' magazines and all 16mm hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "professional Junior" standard tripod base, "Hi Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec bronze.

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For use with Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and 2½" round Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm to 6" telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

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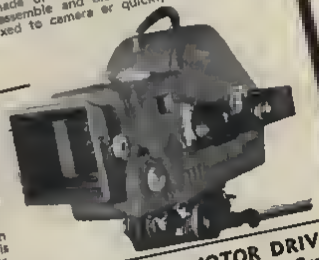
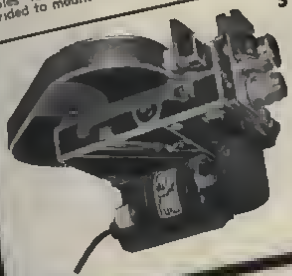


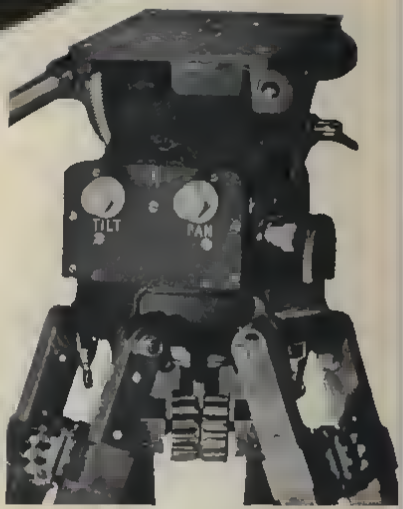
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail drive which provided to mount an erect image viewfinder.

SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Siegle Phase, 60 Cycle

This motor will run in synchronization with either 16mm or 35mm sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor. Drive coupling attaches to spring-steel drive of camera and is mated to single-frame shaft arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced. A knurled knob on motor armature permits rotating for threading. "On Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.





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This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

New, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features Super Smooth Pan & Tilt Action.

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FILMS FOR TV

(Continued from Page 377)

photography" is characterized by an emphasis on close-ups, with a corresponding avoidance of extreme long shots. Extreme contrasts in lighting have given way to a modeled, but relatively flat lighting that rarely goes beyond a ratio of 4 to 1. Sets and costumes are designed in such a way as to avoid the use of solid blacks and whites, two tones which in the extreme tend to cause an effect known as "bleeding." Moving camera shots are still used, but the horizontal pan and tilt have given way to dolly movement straight in to or out from the set. There is a reversal in dramatic approach in that performers are now urged to *play to the camera*.

This new approach to cinematography has been adapted not only to commercials, but to entertainment films conceived especially for showing on television. Several series of dramatic, comic and western films using this technique already have been completed, and a great many more are slated for early production.

One of the most skillfully produced series made especially for television is "The Lone Ranger," produced by Apex Film Corp. and adapted from the famous radio series of the same name. The technical excellence of this film series, which was photographed by Mack Stengler, A.S.C., is the result of a good deal of experimentation carried on before actual shooting began. Various camera effects and treatments were tried and the results projected on a closed television circuit, so that a true appraisal of the film's video rendition could be made. While a certain number of long shots are an integral requirement of a western film, these are held to a minimum and are often drawn from a stock shot library of such scenes shot economically all at the same time on location. Other "exteriors" are shot on the sound stage using a standard set which can be approached from many angles for variety. A huge cyclorama skillfully painted to simulate a cloud-filled sky often forms an excellent background for these scenes.

The "Ranger" series makes good use of close-ups and emphasizes action while managing to keep that action within the bounds of relatively tight compositions. Each episode for a 30 minute time slot is filmed in two days, and when one is finished another is begun immediately—resulting in a production average of three films a week. At this writing 78 separate episodes have been completed. Detailed pre-planning plus unusual teamwork between cast and crew have permitted this prodigious schedule without any loss of production quality.

From a successful series such as "The Long Ranger" can be drawn several guideposts to efficient film production for television—and indeed it will be necessary to adopt such an approach at least until the FCC freeze on new stations is lifted. With only 100 stations as possible outlets for any film, the budget factor becomes most important—and it becomes correspondingly clear that such films cannot be shot with the production value and apparent lavishness of the Hollywood entertainment feature.

Pre-planning is the key to successful TV film production. All programming for television is set up in units of 13, 26 or 52—and the planning for a series must be done on an overall basis. A basic formula must be established and adhered to throughout, so that the scripts will have certain common denominators while retaining enough variety to allow each episode to stand alone as a separate unit of entertainment. The basic formula, however, will allow the grouping of sets and set-ups for economy in shooting. Personnel expenses can be held to a minimum by similarly grouping sequences requiring an unusually large cast or crew. But such economics cannot be effected without detailed overall pre-planning. An extra bit of time spent at this stage will pay off many times when production gets under way.

In searching for rapid and economical shooting procedures, several filming techniques have been adapted from the methods we use in staging live shows. Some stations, particularly in their daytime programming, use only one television camera on certain low-budget shows. The method is far from ideal, artistically speaking—and it requires a cameraman figuratively mounted on roller skates to keep up with the demands of moving in and out to follow the action. However, they do manage to get shows on the air in this manner, while holding production costs to a minimum.

This method, with certain refinements, can quite successfully be adapted to filming for television. Stated in simple terms, a script is broken down for shooting in such a way that individual sequences which would ordinarily be further broken down into separate scenes, are instead filmed in a single "take" lasting anywhere from two to ten minutes. Variety and the illusion of separate shots is achieved by dollying in and out, and by panning with the action throughout the take. This system has the basic advantage of allowing the filming of a considerable part of the script all in one fell swoop, so to speak—and if properly

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PATCO 16mm or 35mm x 200' capacity 110 volt Complete with motor, three stainless steel tanks and reel assembly $R5 00

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NOUSTON 16mm COLOR MACHINE, Model ASCM Color positive negative and reversal Fifteen feet per minute reversal Thirty five feet per minute positive and negative $5 950 00

STINEMAN DEVELOPING OUTFITS 200' capacity $ 97 5

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filmed, a great smoothness of continuity can result.

However, the above mentioned method cannot be approached haphazardly if any degree of professional quality is to be achieved. On the contrary, the script must be very carefully analyzed and all camera *stops* (individual compositions) plotted to complement the action to best advantage. If there is a certain subtle bit of action, for example, one must make sure that the camera will be in close-up position at that point in order to present that action clearly and forcefully. It goes without saying that each sequence should be thoroughly rehearsed in advance so that action and camera will coincide, camera movement will be smooth, and follow-focus will be accurate. If slight fluffs are made during the filming of long sequences, these bits can be "picked up" by separate shots from a different angle, and spliced in to the master scene later.

The multiple-camera technique of shooting with three or more cameras simultaneously is gaining favor. The increased cost of a triple camera crew is more than offset by economies in time, salaries of principal players, and general overhead expense. Using this method 30 minute shows can be shot in a surprisingly short time, assuming they are fully rehearsed.

The usual method is to set up two stationary cameras at different angles and with different focal length lenses. A third camera is mounted on a dolly to move in and out during shooting. Obviously, it is quite difficult to light for three separate angles at the same time—but a suitable compromise has been found possible by those successfully working with this method. The result, when edited, has the somewhat static quality of the average live show speaking camerawise, but a great deal of action can be filmed with a variety of angles in the shortest possible time, and—granted that the subject matter is entertaining enough—a great many shows of simple format can be economically filmed in this way.

The future of film in television is very optimistic in view of the greatly increased activity in this field. The demand for good films shot especially for television grows steadily day by day. The very nature of the medium requires a continuous flow of fresh material. Basically a visual medium, television already leans heavily upon the technical cinematic know-how developed through many years of motion picture production. The future of television and the future of the motion picture unquestionably lie in parallel paths which grow steadily closer each day.

SAVE THE SURFACE

(Continued from Page 382)

above, one might also make the observation that the glossy lacquer coating may contribute to projection quality by added brilliance to the projected image. Oil does not harm lacquer coated film, and it can be wiped off easily without damage to the film. In similar fashion, finger prints can be cleaned easily from lacquer coated film.

A surface coating with all the protective attributes and advantages already discussed may be presumed to be expensive in application. On the contrary, lacquer coating is so inexpensive that every film maker, film library, and distributor hardly can afford to do without it. Lecturers, particularly those who project original Kodachrome films with their talks, now are able to screen these films indefinitely when lacquer coated. In these instances, such films must be coated immediately after they have been processed and before they have been edited or screened for the first time. Coating of both sides of such films presents an additional problem in splicing in that both the emulsion side and the base sides of the film ends must be scraped before applying cement.

The question often asked is "To what extent does such lacquer coating itself become scratched?" or "Does such coating scratch more or less readily than normal film surfaces?" Laboratory comparisons have indicated that coated films have the same scratch resistance as untreated films. However, without a single exception, the experience with these coated films in the field have indicated that they are definitely more resistant to abrasion than uncoated films.

Two well equipped companies offering this film coating service to both 16mm. and 35mm. film users are The Larsen Company on the Pacific Coast and Escar Motion Picture Service, Inc., in the east. The former is located in the Pathe Laboratory, 6823 Santa Monica Blvd., Hollywood; the Escar company is situated at 7315 Carnegie Ave., Cleveland, Ohio.

Escar's coating machine, which is pictured here, consists of a chamber in which the stock to be coated is placed, wound on a reel, then driven past a roller-wick lacquer applicator. The film then moves into a drying chamber, in which clean air-flow and temperature are rigidly controlled, and finally emerges on an external takeup reel. Here the amount of lacquer applied is under precise control at all times.

The Larsen Company offers special coatings for originals, release prints and lecture films. They recently made a field

test to evaluate the effectiveness of their release-coat treatment under actual trade conditions A feature picture was placed at their disposal and a portion of it given the release-coat treatment at the time of release. The entire feature was then put into service and shown in all types of theatres. At intervals the print was returned to the Larsen laboratory for examination Screen tests of the coated and uncoated sections clearly indicated that abrasion of the coated portion of the film was considerably less than that of the untreated portion.

Considering the tremendous savings afforded by such protection, the cost for lacquer coating is quite nominal, running around one or two cents per foot. In both the Escar and Larsen processes, the old protective lacquer coating may be removed and the film re-treated to give extended service.

SHOOTING A MEDIEVAL DOCUMENTARY

(Continued from Page 379)

in this frying hell, in a desert hundreds of miles from anywhere, with the fierce sun piercing through so that no one could touch our Technicolor b'imp without getting a severe burn—not to mention the added heat from my arc lights.

As we could see outside as well, it was necessary to boost my light level up to balance the glaring light of the open desert. All the usual tricks were used—gauze, gelatine, etc., but it was still a headache.

While in the desert, too, we came to a night scene to be shot in daylight. Blue filters? Neutral density grads? Yes, but that glaring desert! And we also had to see camp fires burning!

That scene was really great fun to do. I had the whole area—about five acres—sprayed black, leaving only circles of light sand around the fires to represent a glow Then each group around the fires held mirrors, silver and gold papers, which they reflected both as a fire effect and on their faces! It was a comical sight to see in daylight but quite effective on the screen.

When we shot in the Sultan Hassan's Palace at Marrakish (where 250 wives used to live) I had the same problem; extremely bright outside which forced me to open my lens wide for difficult interior lighting in a room without any studio facilities of any kind. I got away with murder on most occasions by shooting when the sun was obscured by clouds and, although the exterior was still over-exposed at wide open aperture, the result was equivalent to the sun being full out

My location lighting equipment was small: 2 Mole-Richardson brutes, six 150-amp. arcs, and a few filler lights, powered by a 1000-amp. generator, so that I could never use all lamps at once and each lamp had to be placed to do its very very best.

It was in the English castles that I faced up to most problems In the majority of cases I could only have lamps outside looking in, sometimes with no filler light at all.

This enforced austerity, however, produced interesting results, the fact that I had so few lamps made the character of the lighting simple and realistic. No spotrails, therefore no phoney backlight effects I'm sure all cameramen produce better work when their backs are to the wall.

To work inside four-walled rooms instead of fully-rigged open sets in a studio is certainly a headache, but invariably such situations bring a thrill of overcoming obstacles that we rarely experience when pampered with unlimited equipment and easy devices on a movie sound stage. But such were our problems and experiences in filming "The Black Rose."

FILM PRINTERS IMPROVED

(Continued from Page 381)

when the machine is again started.

The takeup flanges are friction-driven and made of light-weight aluminum, having a capacity of 1200 feet of film. Flanges operate independently of the film core, assuring instant starting of printer without danger of breaking or snapping film The takeup drive is coupled directly to the new keyed hub designed to receive standard plastic film cores.

Laboratory technicians plagued in the past with the problem of the picture area "bleeding" into the sound track will hail another new feature on Bell & Howell Model J 16mm. printers—an adjustable printing aperture designed with four separate stops marked: "Sound Only," "Picture Only, Reversal," "Picture Only, Positive," and "Sound And Picture." The accompanying diagram shows how the new printer jaw allows a .006" unexposed area between the sound and picture on reversal film, and a .006" double exposure on the positive film. This provides a black safety margin band between the picture and sound track on all types of film.

There is accommodation for shrunken film on the Model J 16mm. printer, too. Although this modification will not be standard on new printers, and is available only on this model, it is now possible on special order to supply printers with relocated film rollers and aperture plates designed to accommodate shrinkage on positive film of 0 to .6%, and a shrinkage on negative film of .5% to 2.0%. The additional price for a printer so modified is approximately $700.00. Printers thus equipped are idea for printing negative or original Kodachrome that is excessively shrunken.

For laboratories engaged in printing 16mm. color film, Bell & Howell has developed for special orders a new gate shoe for the 16mm. Design 5202 Model J printer that permits adding air pressure at the printing aperture. This shoe has been drilled with six holes and fitted with a compressed air channel that connects through the gate shoe bracket to an air valve. By applying air pressure through the air shoe to the film and counteracting with air pressure from the aperture housing, it has been possible to produce improved contact between films.

A high-intensity incandescent lamp for all existing Model D and Model J printers is available. This unit is complete with suction-cooled lamp house,

rheostat control, lamp removable filter holder, and 300-watt projection type prealigned lamp. This lamp is said to be essential for quality printing of black-and-white fine grain film as well as all types of color film.

A companion piece to the 300-watt lamp assembly is a new selenium type rectifier for supplying 115-volt, 300 watt DC to the printer lamp. This rectifier incorporates a register to produce a dummy load or pre-heat to assure constant voltage in the direct current output. Once the rectifier is turned on in the morning, no matter how many times the printer is turned off and on throughout the day, variance in the output will not be experienced, according to Bell & Howell Company.

ORGANIZE YOUR EDITING

(Continued from Page 385)

By observing these details, you will soon become instinctively aware of the necessary scenes to form a complete sequence, and you will automatically make sure you get them on film when shooting.

When you have juggled your scenes on paper until they seem to form a pattern with good continuity, it is time to make the first rough cut. Line the scenes up in the order indicated on the "paper" cut list. A good method is to hang the scenes head up on an editing rack consisting of a wooden frame with a row of tiny nails on it, suspended over a bin lined with clean muslin, as shown in the illustration. In this way, you can visually check each scene in relation to the scenes that precede and follow it, correcting any inconsistencies which may be obvious.

Next, splice the scenes together in chronological order, being careful not to cut off the slate numbers or any identifying marks scratched into the emulsion. Leave these guides intact until you have checked the rough assembly of scenes on a projector; thus if any rearrangement is necessary, you will still be able to identify the scenes by number. Next, run the reel of rough-cut scenes on a projector, paying close attention to the flow of continuity. You may have to run the film several times before you begin to observe a certain flow and pace becoming apparent. Keep paper and pencil handy and make notes on further cuts or revisions to be made.

You may notice that some scenes are too long, that others have "dead areas" of action which should be trimmed out. Perhaps there is some jerky camera movement which can be deleted without interfering with the basic action of the scene. If you have overlapped action in staging your scenes, try to determine where the action of the two scenes matches especially well, permitting a smoother cut. You will find that complete notes taken on all these various points during screenings will prove very valuable when you actually start cutting.

Having organized your editing quite successfully up until this point, it is quite simple to follow through with similar organization in the actual cutting. It is at this point that the average movie amateur becomes swamped with the task of bringing order out of cellu'oid chaos —usually ending up in a fairly frustrated state, with film all over the floor and a rather dim idea of just how to begin. The answer is to take a tip from the professional editor and work on one sequence at a time, beginning with the first and going on to the next sequence only when you are satisfied with the cut you have made. In cutting a sequence, think of it as an entity, so that sequence will have an overall flow and a unified meaning. This means that you will have to think ahead to a certain degree, because a cut that seems perfectly all right between two consecutive scenes, may seem less effective when viewed in terms of the other cuts that must follow.

In cutting, a good film viewer set between a pair of rewinds is essential. Consulting your notes, run your first two scenes back and forth through the viewer until you see a spot where a good cut can apparently be made. With a red grease pencil make a line across the film between the sprocket holes of the frames in each scene where you wish to make the cut. It is a good idea to extend this line into a T-shape, with the stem of the T extending into the "dead" area of the scene, or that which you will discard. This little trick will insure against cutting into the wrong part of the scene when you get around to splicing.

When you have marked an entire sequence for cutting in this manner, have yourself a splicing session and actually make the cuts. The editor who marks a single cut and then runs to make the splice not only wastes a lot of time, but he is apt to let the continuity of the sequence get away from him. It is far better to do the creative end of the cutting first, then attend to the mechanical part, or splicing, when the sequence is completed.

After splicing a whole sequence attach leaders and run the footage on your projector in order to check the impact from the screen. Invariably there will be some

corrections to be made—scenes shortened for pace repetitious action to be deleted, etc. When you have made these changes and are satisfied that the sequence is as good as you can get it, roll the film onto a reel, put it aside, and go on to the next one. After all of the sequences are completed, splice them together in the order planned and screen the entire film for one final check. Seeing all of the action unfolding in consecutive order, you will probably observe some minor corrections still to be made.

Good editing depends not only upon the footage that is included in the final cut, but also upon that which is left out. There is a natural temptation to include in your final cut a great bulk of the footage shot, whether it is up to standard or not. The film editor, especially in cases where he shot the footage himself, must exercise rigid discipline in deleting all excess footage and all scenes which are not up to his technical standards. In this way, he will not only have a more interesting and professional-like picture, but he will learn to make his photography more precise and expert.

Scenes which are not technically bad, but which are deleted for other reasons, should be spliced together, catalogued by means of a brief descriptive list, and filed in cans. In this way, an interesting and valuable film library may be built up for use in future productions.

BULLETIN BOARD

(Continued from Page 374)

homes and offices of the hundreds of directors of photography, camera department heads, producers and film laboratories in Hollywood, but reaches the cameramen, producers and processors of motion pictures in the vast 16mm. field and the rapidly growing TV film industry, both here and abroad. In addition, a substantial segment of its readers are to be found in the ranks of the advanced amateur movie makers.

As the recognized international "Magazine Of Motion Picture Photography," it has, more than any other medium, welded motion picture makers in all parts of the world into one common fraternity, which monthly looks to *American Cinematographer* for authentic news of latest technical developments in the production of 35mm. and 16mm. motion pictures.

•

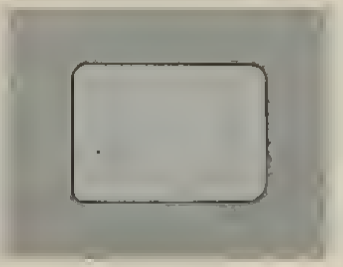
Peter Mole, A.S.C., President of the Mole-Richardson Company, Hollywood, was elected President of the Society of Motion Picture and Television Engineers at a meeting of the Board of Governors which preceded the opening of the So-

(Continued on Page 399)

WHAT'S NEW
in equipment, accessories, service

TV Ground Gless

Greiner Glass Industries Co., 781 East 142nd St., New York 54, N.Y., offers a replacement ground glass for 35mm. cameras used in filming motion pictures for television. The TV ground glass shows the full frame area of the motion picture film and the corresponding picture area of the television receiver tube. Thus, use of the TV ground glass



enables the cameraman to so compose his shots that none of the important part of the picture or scene will be cut off when the picture is seen on the television receiver

Glass is furnished in a handy plastic carrying case with complete instructions for use. Price is $24 50 and shipment is made by air mail or air express, according to the manufacturer.

•

Cinema Research Adds Facilities

Cinema Research Corporation, 7002 Romaine St, Hollywood, announces a new photographic laboratory service for television and commercial film producers consisting of a new method of producing live action with animation in one operation The company has recently installed two additional Acme animation cameras —making three in all—each with special background projection unit

Price inquiries and personal inspection of the company's facilities are invited from producers of 16mm., 35mm. and television films.

•

Sound Level Meter

Hermon Hosmer Scott, Inc., 385 Putnam Ave., Cambridge, Mass., announces a miniature sound level meter for measuring indoor and outdoor acoustics, machinery noise, and hearing requirements, said to be an ideal accessory for the motion picture sound engineer.

The unit, known as type 410-A, is about size of a small flashlight. Simple controls allow operation by non-technical personnel. Miniature tubes and hearing-aid batteries make possible the compact design that meets specifications of the ASA for sound level meters.

Meter weighs slightly more than two pounds and covers the range from 34 to 140 db above the standard ASA weighing characteristics that duplicate the ear response at various loudness levels.

•

New Service

S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York City, invites users of motion picture equipment to list with them unused and surplus equipment they wish to dispose of through outright sale, or to make available for rent S O.S. will offer such equipment to its large list of customers without charge.

•

RCA's Magnetic Recorder

RCA-Victor, Camden, New Jersey, announces availability of its new magnetic recording system, first demonstrated by the company at the Spring convention of the SMPTE. System includes magnetic recorder-producer, mixer amplifier, recording amplifier assembly and power supply designed for high quality professional magnetic recording Both 16mm and 35mm. systems are available in portable or rack-mounted units Units weigh approximately 100 pounds and are 21¾ x 23½ x 13 inches in size.

•

New DeJur Cemere

DeJur Amsco Corp., 45-01 Northern Blvd., Long Island City 1, N.Y., announces a new cine camera model—the DeLuxe Citation 8mm. movie camera finished in genuine black Morocco leath-

er with a brilliant band of satin finish chromium for contrast.

Camera has same mechanism as the Standard Citation model, including the exclusive DeJur features — instant "Drop-loading" and "No-jam gate."

Camera speeds range from 12 to 48 f.p.s. Equipped with an f/2.5 coated, color corrected, click-stop Wollensak lens, camera sells for $84.50.

•

Improved Kinevox Recorder

Kinevox, Inc., 4000 Riverside Drive, Burbank, Calif., announces an improvement in the standard Kinevox magnetic recorder that affords 33 minutes of uninterrupted recording and playback. Larger extension arms for supply and takeup reels — each with its individual electric motor drive — assure fast, positive takeup of the larger rolls of magnetic film.

The extended playback and recording interval thus afforded is said to be ideal for needs of motion picture producers, radio and television.

New style arms are also available for installation on all Kinevox recorders.

BULLETIN BOARD

(Continued from Page 397)

ciety's 68th semi-annual convention in Lake Placid, New York, last month. Mole will take office January 1, 1951.

Among those receiving Awards of Fellowship in the Society were Fred W. Gage, A.S.C. and Charles Rosher, A.S.C.

•

Don Malkames, A.S.C., is in Spain shooting "That Man From Tangiers." Ted Pahle, A.S.C., who is Spain's leading director of photography, is acting as technical adviser on the picture. Shooting is going very slowly, Malkames reports, due to inferior equipment and lack of the many facilities normally found in studios in America.

•

Twentieth Century-Fox is planning further increase in Hollywood production, also plans to make three features annually in Great Britain, according to Darryl F. Zanuck, who said Fox may also produce pictures in other parts of the world where additional values can be garnered for a picture, photographically or geographically. At present it has before the cameras in Germany, "Legion Of The Damned," being photographed by Frank Planer, A.S.C.; "The Bird Of Paradise," shooting in Hawaii, photographed by Winton Hoch, A.S.C., and will start the cameras rolling on "Kangaroo" in Australia November 1st.

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QUICK CHANGE, UP OR DOWN

(Continued from Page 380)

Hollywood More recently, both Paramount and Columbia studios have employed the lamp stands Director of photography Lee Garmes used them continuously in filming interiors for Columbia's "The Hero."

While most of the lamp stands are secured on rental from the Thomas Rentals organization, production has increased to the point where small deliveries are being made on outright sales. The lamp stand is suitable companion equipment to the electric-hydraulic parallel developed earlier by Hoge, and provides flexibility of set lighting at lower heights than the parallels, which are primarily designed for the same function, but on much larger sets.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

Of AMERICAN CINEMATOGRAPHER, published Monthly at Los Angeles, California, for October 1 1950

1 The names and addresses of the publisher, editor, managing editor, and business managers are

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5 The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

ARTHUR E. GAVIN
Editor

Sworn to and subscribed before me this 10 th day of October 1950.

(Seal)

C. K. Buchanan
Notary Public

(My commission expires October 10, 1952.)

Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

Columbia

• LESTER WHITE, "Gasoline Alley," with Scotty Beckett Jimmy Lydon, Jacki Immoor, Don Beddoe and Dick Wessel Edward Bernds director

• CHARLES LAWTON, "Mask Of The Avenger,' with John Derek, Jody Lawrence, Anthony Quinn, and Eugene Iglesias Irving Pichel, director

• BURNETT GUFFEY, ' Two Of A Kind," with Lisbeth Scott, Rick Jason, Terry Moore and Alexander Knox Henry Levin, director

• LESTER WHITE, "Hurricane Island " with Jon Hall, Marie Windsor and Rumo Vincent Lew Landers, director

Eagle-Lion

• ELMER DYER, "Korean Patrol," (Jack Schwarz Prod.) with Richard Emory, Benson Fong, Terri Duna and Al Eben Max Nosseck, director

• ELMER DYER, "Cattle Queen," with Maria Hart, Drake Smith, Douglas Wood Edward Clark, Robert Gardette and Wm. Fawcett Robert Tansey, director

Independent

• ERNEST LASZLO, "The Well" (Harry M Popkin Prod.), with Richard Rober, Barry Kelley, Christine Larsen, Henry Morgan Len C Popkin and Russell Rouse, directors

Lippert

• ERNEST MILLER, "Bandit Queen," with Barbara Britton, Willard Parker, Phil Reed, Barton McLane and Anna Demetrio William Berke, director

• JACK GREENHALGH, "The Dalton's Last Raid," with Preston Foster, Jim Davis, Jim Spalding, Monte Blue and Virginia Gray Sam Newfield, director

M-G-M

• ROBERT SURTEES and WILLIAM SKALL, "Quo Vadis," (Shooting In Italy) with Robert Taylor, Deborah Kerr Mervyn LeRoy, director

• HAL ROSSON, "Red Badge of Courage," with Audie Murphy, Bill Mauldin, Royal Dano, Douglas Dick, and Arthur Hunnicutt John Huston, director

• JOSEPH RUTTENBERG, "The Great Caruso," with Mario Lanza, Ann Blyth, Dorothy Kirsten, Jarmila Novotna, Blanche Thehom, Teresa Celli, Ludwig Donath, Carl Benton Reid and Nestor Paiva Richard Thorpe director

• RAY JUNE, "Inside Straight," with David Brian, Arlene Dahl, Barry Sullivan, Mercedes McCambridge, Paula Raymond, Lon Chaney and Monica Lewis Gerald Mayer director.

• PAUL C VOGEL, "Go For Broke," with Van Johnson, Warner Anderson and Richard Anderson Robert Pirosh, director

• JOHN ALTON, "Father's Little Dividend," with Spencer Tracy, Joan Bennett, Elizabeth Taylor, Don Taylor, Billie Burke and Moroni Olsen Vincent Minelli, director.

• ALFRED GILKS, "Excuse My Dust" (Technicolor), with Red Skelton, Sally Forrest, MacDonald Carey, William Demarest and Monica Lewis.

Monogram

• GIL WARRENTON, "Blue Blood," with Bill Williams, Jane Nigh and Audrey Long Lew Landers, director

• HARRY NEUMANN, "Cavalry Scout," with Rod Cameron, Audrey Long Lesley Selander, director

• KARL STRUSS, "Father's Wild Game," with Raymond Walburn, Gary Gray, Barbara Brown, M'lise McClure, and Fred Libby. Herbert I Leeds, director

• GILBERT WARRENTON, "Colorado Ambush," with Johnny Mack Brown and Lois Hall Lewis Collins, director

• WILLIAM SICKNER, "Trail Dust,' with Lola Albright Roland Winters and Alan Hale, Jr Frank McDonald, director.

Paramount

• RAY RENNAHAN, 'Warpath," (Technicolor) (Nat Holt Prod) with Edmond O Brien, Dean Jagger, Forrest Tucker and Harry Carey, Jr Byron Haskin, director.

• VICTOR MILNER, "Carrie,' with Laurence Oliver, Jennifer Jones, Eddie Albert, Ruth Warrick, Basil Ruysdael and Mary Murphy William Wyler, director

• LOYAL GRIGGS, "The Last Outpost" (Pine-Thomas) (Technicolor), with Ronald Reagan, Rhonda Fleming, Bruce Bennett, Bill Williams, Noah Berry, Jr., and Peter Hanson Lewis Foster, director

R.K.O.

• GEORGE DISKANT, "The Gaunt Woman," with Dana Andrewe, Claude Rains, Carla Balenda, Philip Dorn and Eric Feldary Alfred Werker, director.

• HARRY WILD, "Macao," with Robert Mitchum, Jane Russell, William Bendix and Thomas Gomez Josef von Sternberg, director

• NICHOLAS MUSURACA, "Roadblock," with Charles McGraw, Joan Dixon, Louis Heydt, Lowell Gilmore and Janet Scott. Harold Daniels, director

• KARL STRUSS, "Tarzan's Peril" (Sol Lesser Prod) with Lex Barker, George Macready, Glenn Anders, Douglas Fowley and Dorothy Dandridge Byron Haskin, director

20th Century Fox

• LUCIEN BALLARD, "House On Telegraph Hill" with Valentina Cortesa, William Lundigan Richard Basehart and Fay Bainter Robert Wise, director

• JOSEPH LASHELLE, "The Scarlet Pen," with Linda Darnell, Charles Boyer, Francoise Rosay, Constance Smith, Michael Rennie and Judith Evelyn Otto Preminger director.

• JACK GREENHALGH "The Sword of Monte Cristo," (E. L. Alperson Prod) (Technicolor) with George Montgomery, Paula Corday, Barry Kroger, Lillian Bronson and Acquanetta Maurice Geraghty, director

• LEON SHAMROY, "On The Riviera," (Technicolor) with Danny Kaye, Gene Tierney, Corinne Calvet, Marcel Dalio, and Ann Codee Walter Lang, director

• FRANK PLANER, "Legion Of The Damned," (Shooting in Germany) with Gary Merrill, Richard Basehart and Oscar Werner Anatol Litvak, director.

• LEO TOVER, "Follow The Sun," with Glenn Ford, Anne Baxter, Dennis O'Keefe, and June Havoc Sidney Lanfield, director

• MILTON KRASNER, "I Can Get It For You Wholesale," with Dan Dailey, Susan Hayward, Dennis King, Steve Geray and Vicki Cummings Michael Gordon, director

• HARRY JACKSON, "Take Care Of My Little Girl" (Technicolor), with Jeanne Crain, Jean Peters, Dale Robertson, Mitzi Gaynor, Helen Westcoot, Betty Lynn and Jeffrey Hunter, Jean Negulesco, director

United Artists

• GUY ROE, "Queen For A Day," (Robert Stillman Prodn) with Phyllis Avery Darren McGavin, Rudy Lee, Adam William, Tracy Roberts Arthur Lubin, director

Universal-International

• WILLIAM DANIELS, "Lights Out," with Arthur Kennedy, Peggy Dow, James Edwards, and Rock Hudson. Mark Robson, direcor

• MAURY GERTSMAN, "Prisoner Of War," with Mark Stevens Robert Douglas, Alex Nicol, Gig Young and Johnny Sands George Sherman, director.

• CARL GUTHRIE, "Bedtime For Bonzo," with Ronald Reagan, Diana Lynn, Walter Slezak Herbert Heyes, and Lucille Barkley Frederick de Cordova, director.

• IRVING GLASSBERG, "The Prince Who Was A Thief," (Technicolor) with Tony Curtis, Piper Laurie, Jeff Cory and Peggie Castle Rudy Maté, director

• RUSSELL METTY, "Up Front," with David Wayne, Tom Ewell, Jeffrey Lynn, Richard Egan, Darren Dublin and Butch Cavell Alexander Hall, director.

• GEORGE ROBINSON, "Abbott & Costello Meet The Invisible Man," with Bud Abbott, Lou Costello Nancy Guild, Adele Jergens Arthur Franz, Wm Frawley and Gavin Muir Charles Lamont, director.

• CLIFFORD STINE, "Air Cadet," with Stephen McNally, Gail Russell, Richard Long, Alex Nicol, Charles Drake, James Best, Rock Hudson, and Russell Deonie Joseph Pevney, director.

• CHARLES BOYLE, "Don Renegade" (Techcolor), with Ricardo Montalban, Cyd Charisse, Andrea King, Gilbert Roland, J Carrol Naish, George Tobias, Antonio Moreno and Bridget Carr. Hugo Fregonese, director

Warner Brothers

• HARRY STRADLING, "Streetcar Named Desire,' (Chas K Feldman Group Prod) with Vivien Leigh, Marlon Brando, Kim Hunter lia Kazan, director

• ERNEST HALLER, "Jim Thorpe, All-American," with Burt Lancaster, Charles Bickford, Phyllis Thaxter, Steve Cochran Michael Curtiz, director

• WILFRID CLINE, "Lullaby Of Broadway," with Doris Day, Gene Nelson, Billy de Wolfe, S Z Sakall and Ann Triola David Butler, director

• TED MCCORD, "Goodbye My Fancy," with Joan Crawford, Frank Lovejoy, Eve Arden, and Virginia Gibson Vincent Sherman, director

• SID HICKOX, "The Travelers," with Kirk Douglas, Virginia Mayo and Walter Brennan, Raoul Walsh, director.

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